

Comparison Study of *Keroncong* Singing Style of Tuti Maryati and Sundari Soekoco

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Abstract—One reason why people difficult to learn *keroncong* singing styles is limited reference about how to sing *keroncong*. This article aims to describe the difference of *keroncong* singing styles between two famous *keroncong* singers, Tuti Maryati and Sundari Soekoco. It can be used as a reference for beginner *keroncong* singers. The method used was document analysis and literature review that serves to describe the singing style. The results of this study show that each singer has their characteristics in singing *keroncong* songs. The amount of ornaments used by Tuti is fewer than Sundari's. But Tuti was more creative because she used different ornament while the same word was repeated. Otherwise Sundari tend to repeat the same ornament for the same word. Therefore, beginner *keroncong* singers are recommended to study Tuti Maryati's singing style before learning Sundari Soekoco's singing style.

Keywords: *langgam*, *ornamentation*, *style*, *keroncong*

I. INTRODUCTION

Keroncong music is original music from Indonesia which is not a *prima donna* in its own country [1], this statement makes the existence of *keroncong* music began to be forgotten and approached to extinction. In the city of Bandung, *keroncong* is not a popular genre among young people [2]. That is because it is very difficult to learn *keroncong* music and the assumption that *keroncong* music is music for the elderly. Coupled with not many references about how to sing *keroncong*.

There are four types of rhythmic and *keroncong* music styles; (1) original *keroncong*, (2) *langgam*, (3) *stambul*, and (4) extra *keroncong* [3]. Of the four types, *langgam* is a type of *keroncong* which is considered easier to learn, so that many beginners of *keroncong* who learn music from this type of *keroncong*. So it is suitable for the *keroncong langgam* as learning for beginner *keroncong* singers.

There is no understanding that specifically explains the style of singing, but it can be seen from the characteristics of ornamentation that is formed from melodies such as vibrato [4]. Characteristics of a person's singing style are formed from the formation of a mature voice that requires experience and hours of flying in singing. At the level of perception, sound formation aims to establish stable vocal coordination to convey each singer's distinctive voice, including unique personal timbre, and allow dynamic adjustments needed for musical expressivity [5]. That is what was obtained from the two

singers namely Tuti Maryati and Sundari Soekoco who have gone through a long period and eventually became famous *keroncong* singers in Indonesia.

The method of learning a song can be imitated which means to imitate. This article discusses the comparison of the *keroncong* vocal style between Tuti Maryati and Sundari Soekoco in a song called "*Di Bawah Sinar Bulan Purnama*" (Under the Full Moonlight). The song is a song composed by R. Maladi or better known as Maladi in 1942. He is known as a *keroncong* musician during the revolution known as the creator of the *keroncong* style. The song that tells about life has been arranged in various genres, namely *seriosa* and jazz. It was first popularized by *Keroncong* musician Bram Titaley, which was then brought back by Soendari Soekotjo, Tuti Maryati and one of Indonesia's legendary pop musicians, *Alm. Chrisye*. From this comparison, it is expected to provide an example for beginners in presenting *keroncong* songs.

The popularity of the song "*Di Bawah Sinar Bulan Purnama*" (Under The Full Moonlight) created by Maladi became the writer's interest to examine how the song was sung by *keroncong* singers Tuti Maryati and Sundari Soekoco. The purpose of this writing is to describe the difference of *keroncong* singing styles between two famous *keroncong* singers, Tuti Maryati and Soendari Soekoco. The results of the analysis of the style of each singer can be a reference for beginners to be able to study the placement of *keroncong* ornamentation, especially in the music style of *keroncong*.

II. METHODS

This study uses a qualitative approach that was carried out using a document analysis research method. Natural conditions carried out in this research method [6]. The qualitative approach in question is trying to describe data descriptive to understand the phenomenon or characteristic tendencies of the research subjects, in this case, is the vocal ornamentation of the style of Tuti Maryati and Sundari Soekoco.

Ornamentation of Tuti and Sundari in the song "*Di Bawah Sinar Bulan Purnama*" will use to be analysis as objects of the research study. Starting with auditive listening to songs from both versions, giving symbols to each ornamentally that appears either *luk*, *gregel*, and *cengkok* and finally transcribed into a beam notation form. The form notation will be

comparing the ornamentation between the two singers. By comparing it would be obtained how the differences and similarities in how the song was sung by different singers with different interpretations. Each singer will tend to bring their songs and styles of songs sung. A literature review is used before analyzing documents to find out what forms of ornamentation are present in the *keroncong* vocals to verify the results of the analysis and complete the research data.

III. RESULTS AND DISCUSSION

A. Characteristic *Di Bawah Sinar Bulan Purnama* (Under the Full Moonlight) *Langgam* Song

The *keroncong* style is one of the *keroncong* subgenres born in Surakarta [7]. Starting from acculturation with traditional music such as gamelan. The tempo used in the *keroncong langgam* is Andante and Moderato. The number of bars in *keroncong* music is 32 bars and the sentence form A-A-B-A with 4/4 bars. The *Keroncong langgam* in its development has a freer rhythm. The form of harmonization is not much, about tonics; subdominant; dominant; and double dominant. *Keroncong* music is music that combines bell canto vocal flowing European style and simple acoustic instrument ensemble [8]. This acoustic instrument ensemble can be said of actual harmonization and becomes the standard for every song in the *keroncong* style.

I	...	IV	-V-	I	...	I	...
V	...	V	...	I	...	I	...
I	...	IV	-V-	I	...	I	...
V	...	V	...	I	...	I	...
IV	...	IV	...	I	...	I	...
II	...	II	...	V	...	V	...
I	...	IV	-V-	I	...	I	...
V	...	V	...	I	...	I	...
Coda							

Fig. 1. Harmonization of the *keroncong langgam*.

The song *langgam* "*Di Bawah Sinar Bulan Purnama*" is an interpretation of gratitude in facing life. The poetic lyrics and meaningful denotation make this song full of meaning that the songwriter wants to express. The lyrics are in the Indonesia language as follows.

Di Bawah Sinar Bulan Purnama,
air laut berkilauan
Berayun-ayun ombak mengalir,
ke pantai senda gurauan } A

Di Bawah Sinar Bulan Purnama,
hati susah tak dirasa
Gitar berbunyi riang gembira,
jauh malam dari petang } A

Beribu bintang taburan
Menghiasi langit biru
Menambah cantik alam dunia
Serta murni pemandangan } B

Di Bawah Sinar Bulan Purnama
Hati susah jadi senang
Si miskin pun yang hidup *sengsara*
Semalam ikut bersuka } A

Almost in every sentence A, the first line uses the lyrics "*Di Bawah Sinar Bulan Purnama*" as if to confirm that the full moon is always present and makes the atmosphere better. This is anaphoric speech which means repetition of the first words of a sentence or after a comma in one sentence that gives an affirmative meaning [9].

In terms of songs, the melody formed in the "*Di Bawah Sinar Bulan Purnama*" is made with varying pitches. The distance from one note to another starts from the smallest one, *prim*, and the largest distance is an octave. The form of the notation is in the notation 1. *Oktav* Interval and notation 2. *Prim* Interval.

Fig. 2. *Oktav* and *prim* interval.

The melody that was built by R. Maladi was very beautiful, making the song a sweet song and a very touching feeling of the listener. For example, in the lyrics "*Beribu Bintang taburan*" (Thousand Stars) from the syllable "*bin-*" to "*-tang*" stepping up with octave distance so that it illustrates the existence of a very distant star.

Fig. 3. Bintang melody.

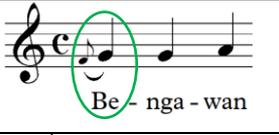
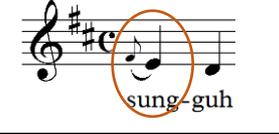
B. Conversion *Tuti* and *Sundari* Version

The bell canto vocal that flows is formed because the *keroncong* notation is only a framework, otherwise the *keroncong* singer has the opportunity to improvise (provide ornamentation) to show their expressions of the song. The ornamentation is twisted, *gregel*, *luk*, and *embat* taken from the term traditional Javanese music. Besides the addition of ornaments used by singers is a form of expressive delivery of messages [10]. Thus, each singer's disposition of the song will differ according to their experience and style in conveying the song's message. However, the vocal trait in the *keroncong langgam* is slightly different from the original *keroncong* and *stambul* because it is without *cengkok* and *gregel* [7]. This seemed to limit the singer to improvise in song *keroncong langgam*.

Luk is a decorative tone such as *legato* or *portamento* by adding one note above or one-note below before heading to the main note. *Cengkok* is a *melismatic* tone decoration like *grupetto* or turn. *Gregel* is like a mordent whose notes are added with fast duration to give the impression of surprise in a

keroncong song. Here is a form of vocal organization owned by keroncong.

TABLE I. ORNAMENTATION OF KERONCONG

Ornamentation		Example
Luk	Luk Up	
	Luk Down	
Cengkok		
Gregel		

Other keroncong vocal characteristics are *nggandul* and *embat*. *Embat* is defined as how to sing by preceding the tempo of the song with the addition of *luk*. *Nggandul* is a change in the way of singing that does not follow the beat of the basic rhythm but ends up being tapped the same or the opposite of *embat* which is slowing down the song.

The song *langgam* "Di Bawah Sinar Bulan Purnama" by Tuti Maryati and Sundari Soekotjo's version has the same basic tone and tempo, C major and tempo 60. The results of the analysis conducted by listening to audio and then transcribing it found the amount of ornamentation used by each singer in the song, i.e. in the table as follows:

TABLE II. THE AMOUNT OF ORNAMENTATION TUTI AND SUNDARI

Ornamentation	Tuti Maryati	Sundari Soekoco
Luk	36 (luk up : 24, luk down : 12)	46 (luk up : 27, luk down : 16)
Cengkok	6	12
Gregel	3	3

From table 2. Comparison of the number of ornaments, it can be interpreted that Sundari uses more ornaments than Tuti. In every repetition of the lyrics "Di Bawah Sinar Bulan Purnama" Sundari uses *luk* ornamentation on the word "di"; second syllable "-wah" in the word "bawah"; and the second syllable "-lan" in the word "bulan", which reinforces the meaning of indicating a place. The *cengkok* ornament in the second syllable "-nar" in the word "sinar" and the first syllable "pur-" in the word "purnama" which gives the imagination the appearance of light and full moon. The form of the notation is in Fig. 4. Sundari and Tuti One Phrase Ornamentation.

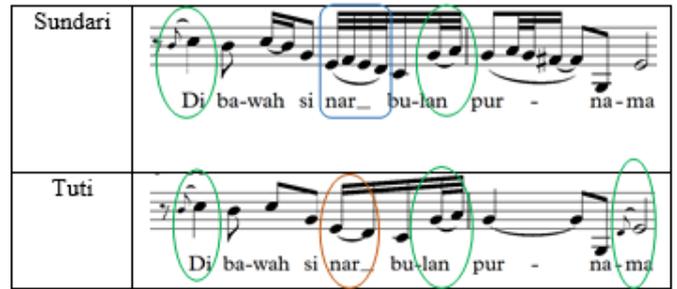


Fig. 4. Sundari and Tuti one phrase ornamentation.

In the same lyrics different from Sundari, Tuti varies in the placement of the ornaments. In the lyrics "Di Bawah Sinar Bulan Purnama" Tuti only uses the *luk* ornaments on the first and second stanzas that are the same placement. The placement of the *luk* is in the word "Di", the second syllable "-nar" in the word "sinar", the second syllable "-lan" in the word "bulan", and the third syllable "-ma" in the word "purnama" as if giving an interpretation of the beauty of the full moon. Fig. 4. Sundari and Tuti One Phrase Ornamentation.

The ornamentation in the third stanza of Tuti is the same as the previous stanza which is stanza one and two but there are differences in the word "purnama". Tuti disappeared and replaced it with *cengkok* ornamentation in the second syllable "-na-" in the word "purnama". As if giving the meaning of the affirmation that the full moon always accompanied at all times. The surprise ornamentation gave the impression of a missed meeting. The curved form contained in the word "purnama" is contained in Fig. 5. Tuti Ornamentation.

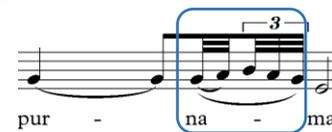


Fig. 5. Tuti ornamentation.

In addition to these differences, vocal accompaniment instruments between Tuti and Sundari have differences, namely the Sundari version of the song using live instruments that sound like the distinctive sound of keroncong music, *cak*, *cuk*, *celo*, guitar, bass, flute, and violin. While the Tuti accompaniment version uses the midi version of keroncong music so it sounds less natural, but this does not affect the keroncong vocals that are delivered.

1) *Luk*: The characteristics of ornamentation possessed by both of them are almost the same, except that they have differences regarding the placement and selection of ornamentation in the lyrics. There are 23 *luk* ornaments with the same placement and use of *luk* up and down *luk*. But apparently, there is one word that uses the use of *luk* in the same place but different kinds. Sundari uses the drop-down while the Tuti uses the up-down. (Notation 4. *Luk* Tuti and Sundari) *Luk* conducted Sundari on the word "Dunia" that is different from the example of the down curve in table 1. *Keroncong* Vocal Ornamentation of the tone added after the main note can be said to be a cross note that is sounded legally.

Basically, the characteristics of ornamentation possessed by both of them are almost the same, but they have differences regarding the placement and selection of ornamentation. There are 23 *luk* ornaments with the same placement and use of up *luk* and down *luk*. But apparently there is one word that uses the use of *luk* in the same place but has different kinds. Sundari uses a drop-down *luk* while Tuti uses a top-up *luk*. (Notation 4. *Luk* of Tuti and Sundari) *Luk* conducted by Sundari on the word "*dunia*" is different from the example of the down *luk* in table 1. *Keroncong* Vocal Ornamentation of the tone added after the main note can be said to be a cross note that is sounded like *legato*.

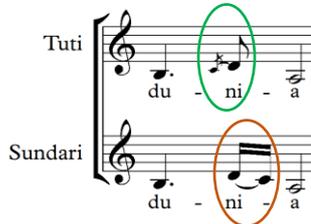


Fig. 6. Tuti and Sundari *Luk* ornamentation.

2) *Cengkok*: *Cengkok* portion of the song is less than the *Luk*. Sundari's *cengkok* is doubled than Tuti's *cengkok*. Starting from the equation, there are three *cengkok* whose placement and shape are the same. An example is in the word "*sengsara*" in the first syllable "seng-". The *cengkok* shape uses a combination of *luk* and is followed by *gregel*. (Fig. 7. 1st *cengkok* of Tuti and Sundari).

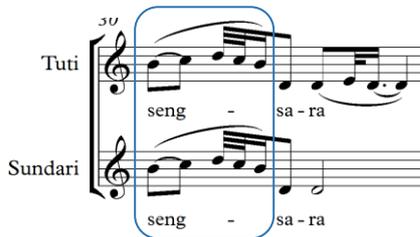


Fig. 7. 1st *cengkok* Tuti and Sundari.

There is a slightly different of Tuti's *cengkok* in general, that is, in the word "*serta*" in the second syllable "-*ta*". Whereas Sundari's *cengkok* is in the first syllable "*me*" in the word "*mengalir*". (Notation 6. 2nd *cengkok* of Tuti and Sundari). Tuti's *cengkok* is on 1/8 note which is divided into 1/32 and 1/64 notes. Sundari's *cengkok* is more at 1/4 notes with the division notes 1/8, 1/16, and 1/32.

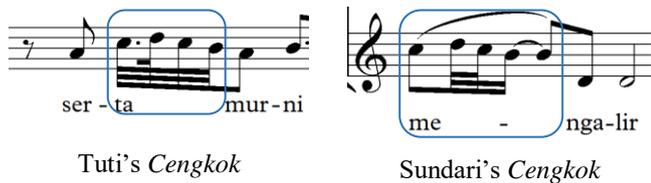


Fig. 8. 2nd *Cengkok* Tuti and Sundari.

Although it is said that the style does not have *cengkok*, it turns out that in the song there is *cengkok* even though the shape is different from the previous *cengkok*. But both of them also have *cengkok* with the same resemblance as the example

in table 1. *Keroncong* ornamentation, with notes value are twice as fast, consisting of notes 1/32. (Notation 7. 3rd *cengkok* of Tuti and Sundari).

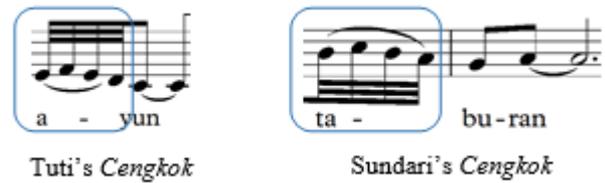


Fig. 9. 3rd *Cengkok* Tuti and Sundari.

3) *Gregel*: As seen from Tuti's *gregel* pattern, it is always in the A part of the third line in the last word which is the words "*mengalir*", "*gembira*", and "*sengsara*". Whereas Sundari uses *gregel* in the part B of the last syllable in the first, second and third lines, in the words "*taburan*", "*hijau*", and "*pemandangan*". (Notation 7. Tuti and Sundari's *gregel*).



Fig. 10. *Gregel* Tuti and Sundari.

IV. CONCLUSION

The ornamentation given by Tuti Maryati and Sundari Soekotjo on the Lgm song "*Di Bawah Sinar Bulan Purnama*", have its own uniqueness. It is evidenced by the addition of different ornamentations. The amount of ornaments used by Tuti is fewer than Sundari's. But Tuti was more creative because she used different ornament while the same word was repeated. Otherwise Sundari tend to repeat the same ornament for the same word.

Also, although it is said that carrying the *keroncong* style is without *gregel* and *cengkok*, the song "*Di Bawah Sinar Bulan Purnama*" that was sung by the two singers are still using *cengkok* and *gregel* but with smaller portions. The distinctive feature of the song "*Di Bawah Sinar Bulan Purnama*" that is delivered by two singers lies in its faster notation, with four 1/32 notes that move up and then three notes down at a distance of a second. And also, the *gregel* was a little different, from note 1/8 to note 1/32 then one note down with a second distance.

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